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Layers, Cycles and Stages

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Layers, Cycles and Stages

Documentation submitted in partial fulfillment of the requirements for the degree of
Master of Interdisciplinary Studies in Interdisciplinary Art at Virginia Commonwealth
University

by

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Artist Statement

Deserted and disintegrating barns, houses, and silos have always perplexed me when driving through the country. I am fascinated by how this leisurely decay reveals their structural integrity in a slow, reverse process of construction. It is as if humanity and nature consciously collaborated to create these gigantic *memento mori* for a steady stream of highway viewers. These monumental tributes to inevitable decline, along with my own adventures in gardening, childrearing, eldercare, and travels, have led me to explore the universal cycles of life.

The dilapidated buildings in my work are rendered in a tight, sharp, close-up viewpoint so that the viewer is forced to engage them. I will often layer images of seeds, leaves, and rocks on top of images of houses to symbolize the different stages of the life cycle. I see seeds and buildings as containers and incubators of potential. Any foliage represents a fulfillment of that potential, while rocks stand for the fossilized remains, or the achievements of one's life accomplishments.

Layers, Stages and Cycles

Introduction

Creating art has always been a joyful oasis and nirvana-like, transporting experience for me. My choice of a career as a visual arts educator was based on the memories of this pleasure, caused by such activities as gluing construction papers, spending hours copying my brother's album covers, creating sculpture from discarded building supplies, or tole painting with my mother. Not exactly highbrow stuff but it was heavenly to a tomboy in the 1970s. Since I wanted to help bring this love of creating to others, I became an art educator. Unfortunately, as with most elementary art teachers, I spent so much time conveying that delight to my students that I no longer found the opportunity to indulge in it myself. Even though I had a positive start as an exhibiting artist in college, my art production ground to a halt while teaching. Looking back, I didn't know how much I didn't know about supporting oneself as an artist.

Luckily, Virginia Commonwealth University's (VCU) Master of Interdisciplinary Studies in Interdisciplinary Art (MIS-IAR) Program shook things up for me. As any good master's program will do, it challenged me, gave me support, and changed my outlook. Embarrassingly, my pursuit of the MIS-IAR degree began with the sole, prosaic goal of just getting another job. My role as an artist was not primarily considered. Though I still frequently struggle to have these three lives as artist, mother, and teacher successfully integrate, this master's program has caused me to rediscover why I

originally chose this path in the arts field. The strategies the MIS-IAR taught me not only make this challenge worthwhile but also nirvana-like once again.

Early Inspirations

As a child, my interest in arts did not come to me in a direct, obvious way. It was more of a forbidden route and I wasn't aware of where it was taking me. I was lucky enough to grow up a free roaming tomboy in a still developing neighborhood. With every new house under construction, I delightfully played in these structures after school as they slowly developed their form during the day. Unknown to my overworked mother, these forbidden structures became my ultimate jungle gyms and tree forts. As I jumped from the rafters, scampered around the foundations and framing, or created small sculptures from what was discarded building supplies, I didn't realize that I was trespassing. However, I was also soaking in a sense of design and functionality. This is why I feel constructing wooden supports for my own work is a crucial first step in my artwork that just cannot out-sourced. Using a miter box, clamps, jigsaw, and belt sander satisfies my need for craftsmanship (and perhaps sawdust exposure) that I first felt running around in those constantly changing homes all those years ago.

Another great forbidden source of inspiration growing up was found in my big brother's room within his massive album collection. When drawing all those album covers, I never realized that I was following in the copyist tradition of Michelangelo, Rembrandt, Picasso, and just about every other artist before me. I only knew it was a satisfying way to spend a few hours as well as impress others with my results.

Everyone, that is, but my big brother. Again, I wasn't aware of it at the time but I was developing my eyes and brain to look very closely at details, and my hand to do its best to reproduce them. These are skills that have served me as well in adulthood as anything that I learned from formal schooling.

Aesthetics

I believe that Robert Rauschenberg (1925-2008) was speaking for all art forms not just his own genres of Abstract Expressionism and Pop art when he stated, "The best art has its origin in the artist's spirit. It is this spirit that then travels towards the person who receives it." (Oliva, 257) I believe this spirit is best revealed when the artist engages in either a subject matter or approach that truly intrigues or mystifies them. Old buildings, especially as they represent an important stage in the cycle of life, intrigue me.

My interest stems from the narratives that these slightly imperfect buildings imply. I find a beautiful tension in the security of their shelter and the trove of memories juxtaposed to their impending demise. Even if the structure does not last, I find myself hoping that the pleasant memories that occurred inside of it will. Their initial period of decline is a part of their life cycle that is not often celebrated but can be just as beautiful as any of the others. I want to present these buildings as still sturdy strong structures but just past their zenith and beginning their decline. I depict these structures in close-up and skewed angles, so that the image engages the viewer through its exaggerated linear perspective. I also minimize the background and the light

source is not clearly defined. These compositional strategies are meant to encourage the viewer to stay focused on the building, its imperfections, and subtle details.

In addition to paintings of buildings, I also depict natural and organic imagery to symbolize various stages of a life cycle. For example, I depict seeds to represent new life and potential, leaves to show growth, and finally rocks to symbolize death with its unchangeable state. I paint these images on top of the decaying buildings or group them randomly in collage-like compositions.

Finally, in my mixed media assemblages the focus remains on life cycles. However, the imagery and media switch emphasis to man-made ideas and materials. For example, I grind off the mass-produced imagery printed on soda cans and then stamp and engrave text, in a process called *chasing*, into the cans. The texts are familiar sayings people use during transitional stages. Some examples include, natural childbirth counting (*1,2,3,4...1,2,3,4...*), adolescent expressions (*God, I really hate you Mom*), and deathbed watching (*Thy Will Be Done*). In the final presentation, I raise mount each soda can text about 2 ½" above the wooden box with brass screws, and then back light each saying with a small battery operated LED light mounted on the back of the box. My hope is to compel the viewer to recognize and contemplate the universal elements of the life cycle in my work.

Influences

Life events, art history, artist talks, museum visits, and my travels have exposed me to a variety of influences. These have all helped to expand and develop my

portfolio, define my sense of aesthetics, and develop myself as an artist.

In terms of artist influences, the lights and darks of Realist Edward Hopper (1882-1967), the surrealistic New Leipzig School work of David Schnell (b.1971), and the palette and approaches with stencils by Pop artist Jasper Johns (b.1930) have in particular shaped the direction of my paintings. In regards to mixed media my influences are again Jasper Johns with his raised assemblage work and Louise Nevelson's (1899-1988) constructs.

With Edward Hopper's paintings, I see a strong connection to my own paintings with his use of solitary settings, lights, and darks in creating a strong sense of structure. As Hopper did, I avoid the obvious narrative but strive to create a mood for my paintings. Like him, I also depict solitary subjects and use contrasting lights and shadows to create a sense of solidity in the buildings. In *House By A Railroad* (1925), Hopper depicts a Victorian house on a bright day. The house is set at an angle to the viewer and the late afternoon or early morning sunlight rakes across the dormer windows, columns, and off the slope of a shiny mansard roof. The ambiguous sky is a hazy, earthy yellow with some blue subtly blended in the upper left-hand corner. While there begs to be a story, Hopper does not give any specifics to aid the viewer. Beside the empty railroad tracks in the foreground, the composition is bare of any other objects. Like Hopper, I enjoy constructing the composition using color to portray lights and darks to create a sense of depth. I also give the viewer just enough information to intrigue without adding particular details. As Hopper did in his well-known painting,

Nighthawks (1942), and again in *Summer Evening* (1947), I also use strong diagonals along with lights and darks to give a deeper sense of space.

The impeccable rendering yet unrealistic linear perspective rendered in David Schnell's work is typical of the New Leipzig School (NLS). This group of highly disciplined painters studied fine art at the Leipzig Academy in Berlin Germany during the early 1990's after the fall of the Berlin Wall. They resisted new aesthetic pressures from the West and demanded to be trained in the classical style. However, they presented their figurative imagery in an abstract way.

In his painting, *Tor* (2005), Schnell renders an interior of a bare, clapboarded room in tones of red, pinks, and browns. Shading and linear perspective creates a convincing sense of dimensional space. An open door reveals the barest glimpse of a pastel, impressionistic landscape giving the viewer an idea of the scene that Schnell painted as ground for the structure. Like Hopper, Schnell's *Tor* creates a desire to know the story without filling in any details. In *Aussicht* (2005) Schnell uses the same techniques while inverting the drawing of the structure. The linear perspective is rendered using a tape resist method, but this time the partial structure is depicted in a landscape that implies a sense of movement that can either be read as construction or destruction.

Like the New Leipzig School, the Pop art movement has at times an ambiguous directness. Its images are rendered graphically but a clear meaning is difficult to ascertain. Also its standards of using found objects, iconic representation of everyday objects, and subjective color has always had a strong appeal to me. In particular, I

found a seductive quality in the prolific and revolutionary work of Jasper Johns. His use of stencils and his variation of palette, along with integration of everyday objects both in his paintings and sculpture, have inspired me to incorporate them into mine as well. John's use of stencils and bright colors are evident in *0 Through 9* (1961). Bright primary colors are woven in with grey tones and work to emphasize the contours of each overlapping number. The viewer needs to be engaged with the piece to notice the stenciled words painted on the bottom.

Initially, I found the assemblages of Johns' to be whimsical with a touch of sarcasm. For example, in his groundbreaking work *Canvas* (1962), Johns blurs the lines between painting and assemblage simply by attaching a smaller canvas (reverse side out) to a larger one. With this strategy, he created a simple but revolutionary method of using found items to define new formal relationships in paintings. This innovative way that the relationships and roles are challenged as well as the varied reactions it produces in the viewer appeals to my sense of aesthetics.

In regards to using found objects, Louise Nevelson's (1899-1988) work inspired me to put emphasis on acknowledging the object's original intentions while changing it to suit the aesthetic needs of its new purpose. In *Royal Tide IV* (1960), Nevelson did this by painting items a solid color leading the viewer to regard the shape, form, and texture of an object before wondering about its original purpose. Moving the object's purpose from utilitarian to aesthetic, as in *Moonscape Series* (1958), she often places her reworked objects into a square or rectangle box, which act as a traditional picture

frame. The boundaries of the box produce a contemplative mood for the viewer as well as underscoring the new aesthetic of these re-purposed items.

Learning to define, defend, and fully understand these influences was a greater challenge than I had anticipated. It took a level of introspection, questioning, and sharing that I had not done before. It helped me to see a sequencing of artists that had appealed to me throughout the years. In doing so, it helped me to create a deeper connection to my own work, sense of purpose in creating it, and clarified my identity as an artist.

Process: An Overview

My sense of process has evolved and diversified into a meditative rhythm, an explosion of energy, or one of calculated focused study. I let my emotions, intuition, and the property of materials decide which process to use. Since I often use many layers in my work, I will sometimes incorporate all three approaches into creating one piece.

The explosive action comes into play first when I prepare the surface. I just apply something, somehow to the paper, metal, or board. Often times, I do this even before I decide on the subject matter. I find it to be a very successful method to decrease artist's block. Especially in my large paintings, I will begin with a Jackson Pollock-like action treatment of the ground. In a short but exhaustingly fast pace, I splash, throw, or smear paint, water, and salt onto my paper as it is hanging vertically on the wall.

As in my painting, *Study of In the Village* (Appendix, 1), I typically apply a ground of washes and salt resists. Then, after taking reference photos of a particular house or building, I transfer the selected image to the prepared ground using colored pencils and a yardstick. I limit myself to only five or six highly saturated pure hues for my palette. I gesturally apply these subjective colors to define shadows and highlights. Occasionally, for some of my paintings, that is it. They are complete.

While I use a meditative technique for building up my paintings, I have to bring calculated focus into play when grinding down my mixed media assemblages. My intuitive or explosive approach with paint would not be successful while working saws, drills, rotatory steel brushes, and sanders with these sculptures. Not only because of the obvious safety concerns but also for the integrity of materials.

I find the nature of these different approaches to producing art mimics life cycles in general, the excitement of youth, the calculation of adulthood, and the meditation of old age. The main difference being that the artist drives the choice of approach while the features of aging drives the nature of the other.

Progression with Painting

When I began the MIS-IAR Program, it had been over a decade since I had taken a graduate level studio class. In my first studio, I both relished and was intimidated by the rapid-fire production, exploration of materials, and high expectations of the instructor. This was an excellent starting point for me. I had the flexibility to

experiment while the professionalism and pacing of the class helped to reawaken my sense of discipline needed to produce a great deal of art in a short time.

Next, I began painting on boards. I was immediately drawn to the physicality of creating the support and how that tied into my desire of depicting the building as form. Energized by the freedom of that first class, I began to use my painted subject matter as a vehicle to experiment with surface technique. I manipulated the board by using a dremel tool, wood burner, and molding paste. I wanted to accent the surface's physicality in a way that would not be possible with canvas. Even as I focused on experimenting with untraditional techniques and processes, these first pieces had an illusive, solitary narrative much like Hopper's.

Then, in *Columbia I* (Appendix, 2), I first began to paint my houses with bright colors reminiscent of Pop art. I applied base colors of cadmium orange, lemon yellow, red-violet, and bright green. Like many Pop art pieces the composition was electric. Since the bright colors overwhelmed the sense of seclusion, I applied a white glaze on top to subdue the saturated hues and to give a sense of philosophical reflection. In *Columbia II* (Appendix, 3), I decided to depict a more exaggerated angle of the same building and keep the brighter colors to give a greater sense of energy to the image.

The idea of life cycles and Pop art's depiction of everyday images as icons informed my next painting, *Cycles* (Appendix, 4). I sectioned the board into five rectangular parts using different base colors, allowing them to flow and drip in-between the sections. I used symbols that I felt represented different life cycle stages, such as seeds for birth and new life, leaves for maturity, and rocks for old age. I was

particularly inspired by the fantastic natural rock formations I saw during a trip to Arches National Park in Moab, Utah, and depicted a stone arch in the piece. These symbols are illustrated with colored pencil and painted in flat local colors, with each symbol's section leading clockwise into the next. In the rock formation section, I created transparent imagery, and a completely hidden portrait of my ailing, elderly father underneath it. Finally, the crumbling stone shapes directly below lead the viewer's eye to the similar seed shapes in the section to the left, which keeps the cycle turning.

Playing on this concept of cycles again in *Layers* (Appendix, 5), I painted these symbols in thick horizontal lines across the bottom of the picture plane. Then, I painted seeds and blossoms on top of transparent stones. I used contact paper stencils to render vague leaf outlines. In a technique similar to that of Jasper Johns' use of number stencils, the contact paper is applied to the board. Paint is washed over and then the contact paper is removed. The stenciled leaves are on the left-hand side of the composition, a counterpoint or reply of sorts to the transparent rock formation on the right-hand side.

Viewing David Schnell's work at the Virginia Museum of Fine Arts prompted me to return to the building as my main image. With my painting *In the Village* (Appendix, 6), I used delicate painter's tape in a resist technique similar to what Schnell does to produce the linear perspective in a clapboard pattern. I also used it to render other architectural elements. In this process, I applied the tape to mask out parts of my painting that are specific to the architectural structure. For example, I blocked out

surrounding areas, such as around a small windowpane or the entire side of the house. I was then able to paint freely inside the taped off area without compromising the overall sense of perspective or color. I used this tape resist process to explore texture, opacity, and pigment blending by dripping, blending, wiping off, and watering down the paint. Just as in earlier pieces, bright subjective colors were used to define lights and shadows but this time the topcoat is of a heavily applied layer of earth-toned browns that all but obscure the bright colors yet still help retain the sense of form.

All of these influences and processes have come together in my most recent work, *Cool 2409* (Appendix, 7). In this triptych on paper, I used subjective color straight out of the tube. The house illustrated is my childhood home. This image while large is almost obscured by textures and colors, creating an ethereal abstraction that is barely recognizable as any sort of landscape or narrative. Yet the feeling of solitude still pervades. Vague stenciled images of leaves and rocks are layered on top of the splashed base coat, adding to the ambiguous atmosphere. Only one side of the angled house is treated in the tape resist technique.

It has been an extremely satisfying conclusion for me to be able to successfully merge the many varied influences and styles that I have explored into my paintings.

Progression with Mixed Media

The collages, drawings, and washes I experimented with early in my studies are technically considered mixed media. However, I feel that those studies were just too similar and texturally flat to satisfy my personal belief in what mixed media should be.

With no logical rationale to back me up, I felt that only materials which required some muscle to work with could count as true mixed media. That is why my mixed media pieces quickly evolved into assemblages. During my graduate studies not only I have felt an urgency to build up form but to also place emphasis on a found object's original intention, while changing it to suit the aesthetic needs of its new purpose.

Three-dimensional construction became a component of my art. When painting, I was compelled to avoid canvas and create my own supports of boards. Words cannot express the joy I had when discovering the miter box and creating my first right angles with wooden 1"x2" strips. Strap clamps, belt sanders, and jigsaws have all produced similar euphoria for me.

My first assemblage was a true blending of my concentrations, combining subjects and themes from my paintings with objects found in an architectural salvage yard. In *Layers and Cycles* (Appendix, 8) I combine a collage of old book pages with images of seeds, rocks, and leaves representing stages of the life cycle. These are painted over an image of a rundown house. Like Johns, I use these images to represent deeper meanings and also attach once functional objects to the supports of my surfaces. In *Layers and Cycles (Detail of Molding)* (Appendix, 9), old carpentry molding is attached to the side of the support board, instantly creating a non-traditional format for the piece. In *Layers and Cycles (Detail of Lock and Nail)* (Appendix, 10), a beat-up window lock is attached to the side opposite of the molding, referencing the painting of a window and its sash that extends beyond the picture plane. I placed a key to the house of close friends on a nail attached to the support. At some point the

key disappeared and its departure now represents another unintended reference to life cycles: loss of relationships.

In keeping with Johns' ideal, I felt that it was better for both artist and viewer to experience the lock and molding as the real artifacts that astride the painted image, rather than my painted representations of them. By doing so, these artifacts both complement and contrast the image on the flat plane between them. The viewer is then forced to consciously evaluate her relationship to the piece.

In my next series of assemblage work, I introduce text, back lighting, and found objects to illustrate transitions between life cycle stages. I continue to use the house as thematic vehicle by adding two wooden slats. I connect these at a 45° angle and attach them to the top of a wooden box representing an A-frame roof. I relish finding materials for my work which often lead me to junkyards, hardware stores, and thrift shops, following in the footsteps of Louise Nevelson eighty years ago and Jasper Johns thirty years later. Techniques used in these pieces were led by discoveries of tin roofs, recycling bins, steel drill brushes, and text-chasing tools.

There are three distinct stages of construction in each piece of this series. First, manipulating a soda can to become a metallic plaque. Secondly, attaching found objects to the base (the inside of a wooden square box). Finally, the practical construction needed to light the text and hang the whole assemblage on the wall.

I began preparing my soda can plaque by cutting, grinding, drilling, and sanding them down to use them as raised ground for text. The text is composed of sayings that others have used to help transition from one life cycle stage to the next. While it would

be possible for me to manipulate these objects past the point of recognition, like Nevelson's constructs, I want some of the original use to be recognized. I also like the way the soda can references the commercialism often times associated with Pop art. Next, I chase or hammer text into the ground in a way that sometimes cut through the metal, allowing the backlight to show through.

In the second phase I reflect on the life cycle theme. I am thinking about the stage that text depicts and the materials I select to represent them. For example in my piece *1,2,3,4...* (Appendix, 11), my theme was childbirth, the beginning of the life cycle. The title references a breathing technique commonly used by laboring mothers. The wooden box is wrapped in shiny cloth of red, a color often associated with fertility. Teardrop-shaped clear beads were glued onto the fabric in a linear planting pattern depicting of new life. Several rocks are piled in the bottom of the box to add a counterpoint to the size, color, and texture of the beads as well as a *memento mori* referring to the end of the life cycle. The wooden A-frame sits astride the top of the box. Another piece in this series, *Thy Will Be Done* (Appendix, 12), shows the backlight coming through the negative space created by the chased text. The quote refers to a prayer said at many Christian funeral services. The box is empty to show what everyone takes with them to the next unknown but often pondered stage.

In the last phase all parts of each of these structures become a cohesive whole. After drilling holes near the corners of the soda can plaque, and four small holes surrounding a larger one in the back of the box, I raise mount my plaque with 2" brass screws and bolts inside a wooden box. I then attach an LED light with putty and tape

to illuminate the piece through a hole in the back of the box. This allows the light to shine around and through the metal. Finally, a hanging support is created using the miter box.

I consider my assemblage constructions to be a counterpoint to my painting process. In my painting, I can continuously consider meaning and composition while allowing my process to flow. Safety concerns due to the speed of the power tools in constructing my assemblages require my total attention. This forces process to take precedent over meaning and composition while constructing my mixed media pieces. I do consider intent and composition in these assemblages but only during the planning and final stages of construction. While working with mixed media, I discovered and developed a balanced approach which, while different to my painting technique, offers a beneficial counterpoint to it. In other words, both concentrations continually fulfill and inform the other.

Conclusion

The MIS-IAR Program has had a much deeper impact on my artistic development than I imagined it would. When I began taking graduate studio classes, while deciding to pursue the MIS-IAR degree, my only real goals were to build up my resume and renew my teaching certificate. However, the excellent guidance and instruction of other artists-teachers and the rediscovery of the local arts community sparked a huge transformation in me. The nirvana-like, transporting joy of creating was reignited and

I realized that I wanted to be not only just an art teacher again but a producing and exhibiting artist as well.

The number of benefits goes beyond securing a teaching job. Through this program, I reinvigorated my studio practice, joined a gallery, and began exhibiting again. Through class discussions and greater awareness of process, I developed a more disciplined work ethic. I increased my knowledge base by experimenting with a variety of media and techniques. I was also able to utilize the instruction in digital and electronic media and to learn how to properly photograph my own artwork and create a professional Web presence.

Yet, the most important development is not obvious to the casual observer. Though it cannot be put on a resume, this degree has helped me to lead, as Socrates called it, "an examined life". (Plato, Line 38A) I learned to utilize my graduate experiences to explore deeply-held beliefs, then use them to create a much more developed and mature body of work. I also have learned how to express in concise detail my intent about my work to others. I find it to be a wonderfully challenging and curious process that I look forward to repeating over and over again with each new series of work.

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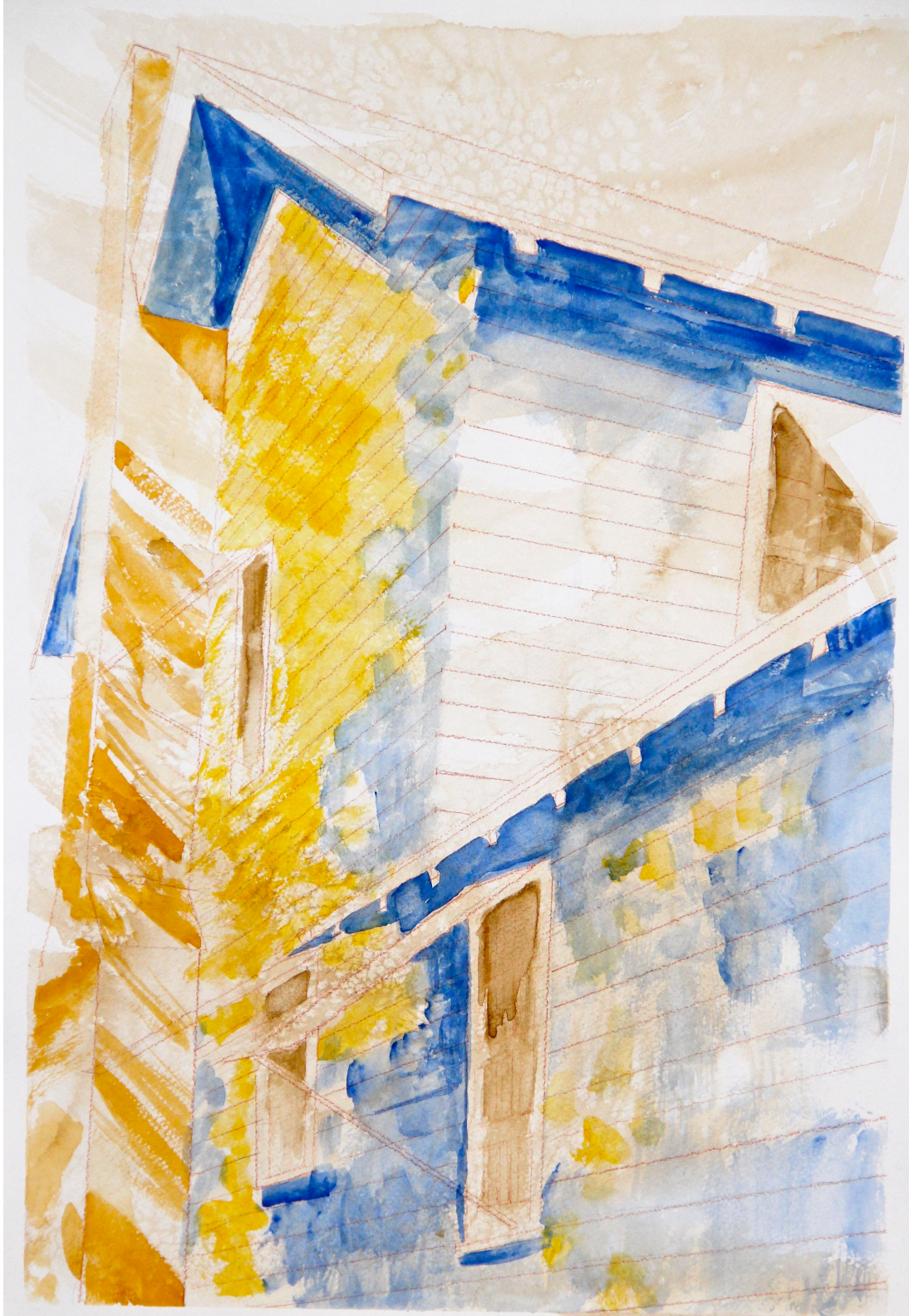


Figure 1. *Study of In the Village*, gouache, colored pencil, and salt resist on paper, 21½"x15", 2011.



Figure 2. *Columbia I*, acrylic paint and pigmented gesso on board, 24"x30", 2009.



Figure 3. *Columbia II*, acrylic paint, colored pencil, and pigmented gesso on board, 30"x24 1/2", 2009.



Figure 4. *Cycles*, acrylic paint, colored pencil, pigmented gesso on board, 24"x24", 2010.



Figure 5. *Layers*, acrylic paint, colored pencils, pigmented gesso on board, 24"x24", 2010.



Figure 6. *In the Village*, acrylic paint, pigmented gesso, and colored pencil on board, 32"x24", 2011.



Figure 7. *Cool 2409* (Triptych) acrylic paint and pencil on paper, 30"x66", 2011.



Figure 8. *Layers and Cycles*, acrylic paint, architectural salvage, and collage on board, 30"x24 1/2", 2010.



Figure 9. *Layers and Cycles* (Detail of Molding), acrylic paint, architectural salvage, and collage on board, 30"x24 1/2", 2010.



Figure 10. *Layers and Cycles* (Detail of Lock and Nail), acrylic paint, architectural salvage, and collage on board, 30"x24 1/2", 2010



Figure 11. *1,2,3,4...*, wood, cloth, beads, rocks, metal, screws, bolts, and LED light, 16"x12"x4", 2011.



Figure 12. *Thy Will Be Done*, wood, metal, rocks, screws, paint, architectural salvage, LED light, 16"x14"x4', 2011.

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- 1989-1997 Elementary Art Instructor, Skipwith Elementary and Short Pump Elementary Henrico County Public Schools, Henrico, Virginia
- 1989 Substitute Teacher, Henrico County Public Schools, Henrico, Virginia

Professional Positions

- 1992-1996 State Membership Chair, Virginia Art Education Association

Honors:

- 2010 **Third Place**, Artworks Multi Media Show, Artworks Gallery, Richmond, Virginia
- 2009 **Third Place**, Undiscovered Artist Exhibit, Weinstein Jewish Community Center, Richmond, Virginia
- 1996 Central Virginia Elementary Art Educator of the Year
- 1996 Henrico County Elementary Art Teacher of the Year

Exhibitions

- 2012 *Layers, Stages and Cycles*, Master of Interdisciplinary Studies in Interdisciplinary Art Thesis Exhibition, Virginia Commonwealth University, Richmond, Virginia at Artspace Gallery, Richmond, Virginia
- 2011 *ThinkSmall 6*, Artspace Gallery, Richmond, Virginia, Curated by Santa DeHaven
- 2011 *Artspace New Members Show*, Artspace Gallery, Richmond, Virginia, Curated by Loius Joyner
- 2011 *Pets On Parade Auction*, Fetch-A-Cure Organization, Richmond, Virginia
- 2010 *Artworks Multi Media Show*, Artworks Gallery, Richmond, Virginia
Curated By Christophora Robert, **Awarded Third Place**
- 2009 *Women's Art Exhibit*, Art6 Gallery, Richmond, Virginia
- 2009 *VCU MIS 605 Painting Group Show*, Plant Zero Gallery, Richmond, Virginia,
Curated By Sally Bowring
- 2009 *Undiscovered Artist Exhibit*, Weinstein Jewish Community Center, Richmond, Virginia, Curated by Diego Sanchez and Lisa Levine, **Awarded Third Place**
- 2008 *"Chairs to Cherish" Benefit Auction*, Daughters of Zelophehad Charity, Richmond, Virginia